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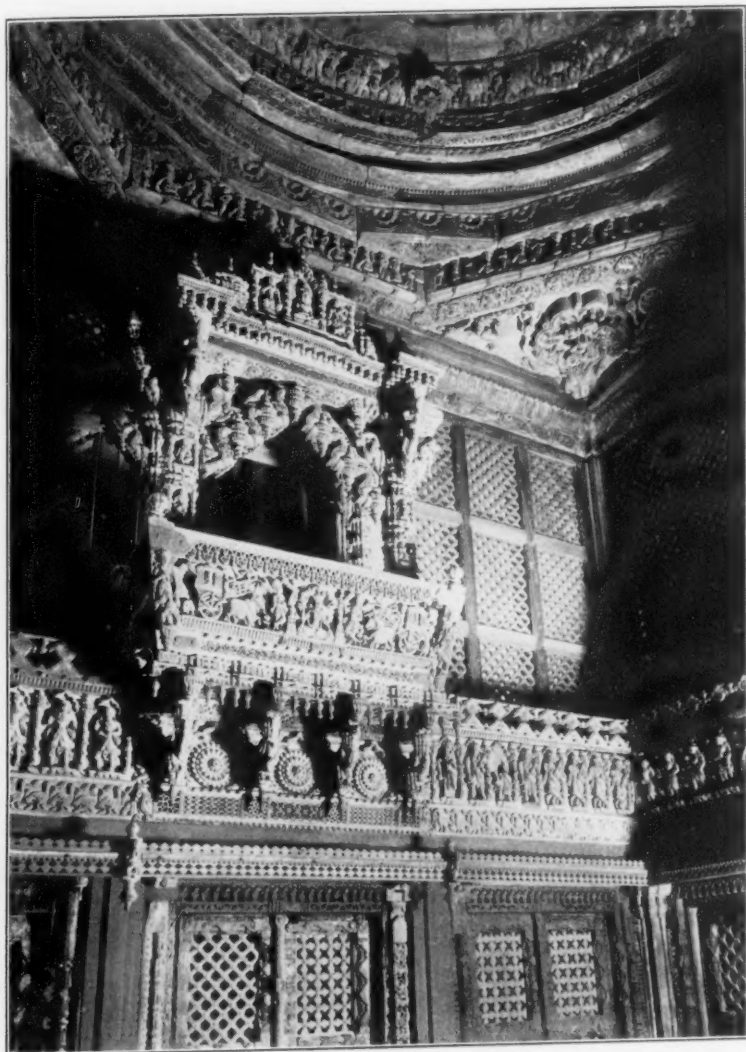
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XIII

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NUMBER 5



DETAIL FROM A DOMED ROOM
FROM THE TEMPLE OF VADI PARASNATH, PATTAN, INDIA

THE ROOM IS APPROXIMATELY TEN FEET SQUARE WITH A HEIGHT OF OVER NINETEEN FEET, WHICH
ACCOUNTS FOR THE DISTORTION IN THIS VIEW

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JOHN PIERPONT MORGAN AND HIS SERVICE TO THE MUSEUM

AT the meeting of the Board of Trustees held on Monday, April 22, the following resolution, prepared by a committee consisting of Elihu Root, Lewis Cass Ledyard, and Henry S. Pritchett, was adopted. This resolution has been sent separately in appropriate form to all our members. It is inserted in the BULLETIN as a matter of record.

The Trustees of the Metropolitan Museum of Art wish to make a formal and—so far as possible—permanent record of the great service rendered to the Metropolitan Museum and to the American people through the Museum by the late JOHN PIERPONT MORGAN and they direct that the following minute be entered in the records of the Corporation.

JOHN PIERPONT MORGAN, born April 17, 1837, died March 31, 1913, was the most powerful and dominant personality in the field of finance during the period between the American Civil War and the Universal War of 1914—a period distinguished by the most amazing development of industrial organization and productiveness ever known in the history of the world. The conduct and control of great affairs during this time of intense activity brought to him a great fortune, continuous labor, and heavy responsibility; yet neither wealth nor pressure of labor and responsibility prevented the growth and exercise of very noble qualities of patriotic citizenship and human sympathy. He loved his Country and his kind. Expressing himself seldom in words but constantly in deeds, he was a part of all good causes. Generous almost to a fault, modest and unassuming, he did good in secret all his life without thought of praise or recognition. He loved all forms of beauty, and with his largeness of nature and of means he became the greatest art collector of his time, and in the history of art his name must always rank with those great princes of the Old World who in former centuries protected and encouraged

genius. He was as unselfish with his treasures of art as he was with his fortune. He believed that the happiness of a whole people can be increased through the cultivation of taste, and he strongly desired to contribute to that end among his own countrymen. His last will carried on to his descendants the influence of that feeling in the wishes which he expressed regarding the disposition of his great collections.

The most marked expression of this impulse during Mr. Morgan's lifetime was in his service to this Museum. He was one of the original subscribers to the preliminary fund raised in 1870 as the basis for the organization of the Museum, and from that time for all the remaining forty-three years of his life he never failed in his constant support of the institution. He was one of the first fifty patrons whose names appear upon the list of 1871 as members of the Corporation. He became a Trustee in 1888, and discharged the duties of that office for twenty-five years until his death. He was a member of the Executive Committee and of the Finance Committee of the Board from 1892 to 1894, a member of the Executive Committee again from 1901 until his election as First Vice-President in 1904, when he became as he ever after remained an ex-officio member of the Committee. He was elected President in 1904, and remained President until the time of his death. His first recorded gift to the Museum was in 1897, and for the sixteen years which followed there was a rapid succession of valuable and princely gifts. In the summer of 1913 his son, who bears the name and inherits the spirit of his father, placed substantially the whole of his father's vast collections upon loan exhibition in the new northern wing of the Museum building. Further gifts by the son of almost priceless objects have followed, and now the present John Pierpont Morgan upon the settlement of his father's estate has found himself able to honor the memory and execute the purposes of his father by presenting to the Museum a large part of the collection, including more than three thousand objects.

The gifts of the father, and of the son in memory of the father—with the exception of some articles which proper classification requires to be arranged elsewhere—are to be exhibited henceforth by themselves in a wing of the Museum to be called in memoriam The Pierpont Morgan Wing. An enumeration of these gifts in general terms is recorded as a part of this minute.¹

Incalculable in value as are these gifts, they should not obscure the memory of Mr. Morgan's service to American art and American education in art as President of the Museum. When he came to the presidency the Museum had passed through the period of early struggles and local significance, and the point had been

¹See the BULLETIN, vol. XIII, January, 1918, pp. 2-20.

reached when the question was to be determined whether the original impulse was to spend itself, satisfied with a local and provincial success, or whether, on the other hand, the institution was to be developed into one of the great museums and educational influences of the world. Mr. Morgan's presidency decided that question. His sure knowledge of the field, the largeness of his instinctive methods, his dauntless courage, his vision, and his faith, breathed into the institution a new life, communicated to it a new and tremendous impulse, and inaugurated a new period of development, which, so far as we can judge, makes certain a future of power and usefulness for which our Country and all the people in the New World who love art and the influences of art will owe honor to his name.



CARVING ON A BALCONY OF THE INDIAN TEMPLE INTERIOR

THE NEW INDIAN GALLERIES

A MUSEUM curator often has cause to lament the inelasticity of brick and mortar. His collections increase in size, but his gallery walls "stay put." Sometimes, however, a fortunate chance permits one to utilize odds and ends of space between walls, with the happiest of results. When it became necessary to secure more room for the Near Eastern collections of the Museum, unused space of this kind was found between the galleries on the second floor of Addition E and the upper part of the Lecture Hall to the west. To be sure, the area was not extensive, but it made possible the addition of three small galleries to the series of Near Eastern rooms, and afforded space much needed for the expansion of the collection of Indian art. Credit for the ingenious utilization of this space should go to Durr Friedley, Acting Curator of the Department of Decorative Arts when the plans were authorized last summer, and now engaged in war service. Some modifications of Mr. Friedley's original scheme for the small galleries opening out of the Indian temple room proved necessary in the course of the work, but in general his original plans have been closely followed. The galleries are now open to the public.

These new rooms, together with the large gallery, II E 13, in the regular sequence of rooms, and the alcove opening out of II E 12, are devoted to the exhibition of Indian art. This section of the Near Eastern collection, although of comparatively recent development, has now attained considerable importance, particularly in the fields of jewelry and minia-

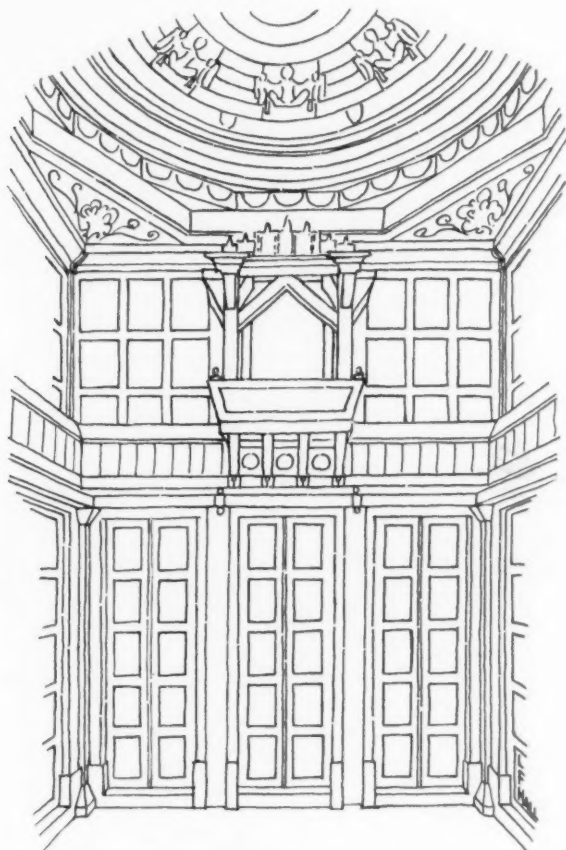
tures. The sculpture collection has been recently strengthened by the purchase of two remarkable examples of early Indian stone carving. Two fine pieces of mediaeval Indian sculpture are exhibited as loans through the kindness of Miss Cora Timken. Indian wood carving is splendidly represented by the beautiful temple interior presented by Robert W. de Forest and Lockwood de Forest. A representative group of Indian metalwork, dating from the seventeenth century to modern times, has been generously lent by Lockwood de Forest. The Museum collection of Indian textiles contains many fine pieces; two large Indian carpets, included in the recent gift of the Morgan Collection, are magnificent specimens of their kind.

The visitor will probably enter the new galleries through the door in the west wall of II E 13. A small vestibule leads to the domed room from a mediaeval Indian temple. On the left is a small gallery where examples of the early periods of Indian sculpture are exhibited. On the right is a corridor, lined with wall cases, containing the collection of Indian and Thibetan jewelry, recently obtained for the Museum in India by Lockwood de Forest. This gallery opens into the room devoted to the exhibition of Indian miniatures. From this room the visitor passes out into II E 12, in which is shown Persian and Asia Minor art of the fifteenth and sixteenth centuries.

The conspicuous feature of the new installation is, of course, the carved room interior from an Indian temple, the gift to the Museum, in 1916, of the President, Robert W. de Forest, and his brother,

Lockwood de Forest. This exceptionally interesting and beautiful specimen of Indian carved woodwork comes from the Temple of Vadi Parasnath, at Pattan. When the woodwork was acquired in India by Lockwood de Forest, it had already been

sixteenth century, although, as far as style is concerned, it reminds one of carvings considerably earlier. Since Indian wood carving of the finest quality is practically unknown here, the importance of the Museum's new accession, unquestionably a mas-



DRAWING SHOWING THE TWO STORIES AND THE DOME OF THE INDIAN TEMPLE INTERIOR

removed from the temple to make place for some stone construction. Some restoration, therefore, has been necessary, but the principal features of the room are intact.

The room is approximately square; the walls, conjecturally restored with grill-work, are lighted by four windows with balconies of elaborate construction, and support a richly carved, domed ceiling. In date this carved woodwork may be assigned to the

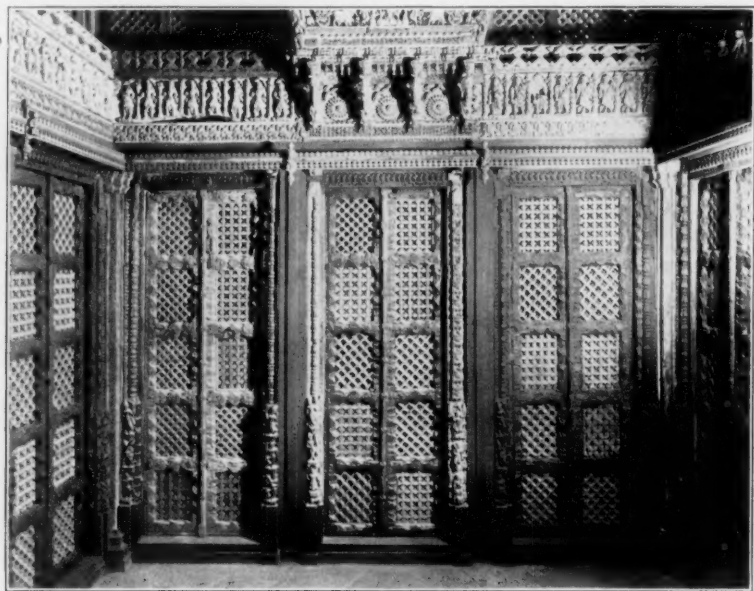
terpiece of its kind, is obvious. Space does not permit, at this time, any detailed description of the carvings, but in a later number of the BULLETIN, this beautiful decorative sculpture will be discussed at length.

In the adjoining gallery at the south are brought together some fine examples of early Indian sculpture. Here is exhibited an interesting group of stone carvings of the Graeco-Buddhist or Gandharan School,

dating from the first three centuries of our era. Representing the classical period of Indian art is the ninth-century head of Buddha from Borobodur in Java, one of the new accessions of the Museum, described in the BULLETIN for January, 1918. Another recent purchase exhibited in this room is the magnificent specimen of early mediaeval sculpture in the Chalukyan style—the Vishnu relief from the temple at Kikkeri, dating from the close of the twelfth

craftsmanship and the beauty of design which these pieces of jewelry exhibit, will not fail to win the visitor's admiration.

From the jewelry collection, the visitor enters the room where Indian miniature paintings are exhibited. Thanks to Alexander Smith Cochran's generous gift of a large collection of Persian and Indian miniatures, the Museum is able to show an unusually fine group of Indo-Persian miniatures of the sixteenth or seventeenth cen-



DETAIL FROM THE INDIAN TEMPLE INTERIOR

century. This piece was described in the April BULLETIN. Another fine example of the mediaeval period, a stone relief of Trimûrti, is a loan from Miss Cora Timken, who has also lent the beautiful bronze statuette of Parvati, a South Indian bronze, probably of the twelfth century.

The collection of Indian jewelry exhibited in the wall cases in the new corridor to the north of the temple room, has been described at length in the special jewelry supplement of the BULLETIN for June, 1915, and in the BULLETIN for August, 1915. This is without doubt one of the most important collections of such material in any museum. The superb quality of the

several very interesting miniatures in a more purely native style, have been lent by Dr. Ananda K. Coomaraswamy.

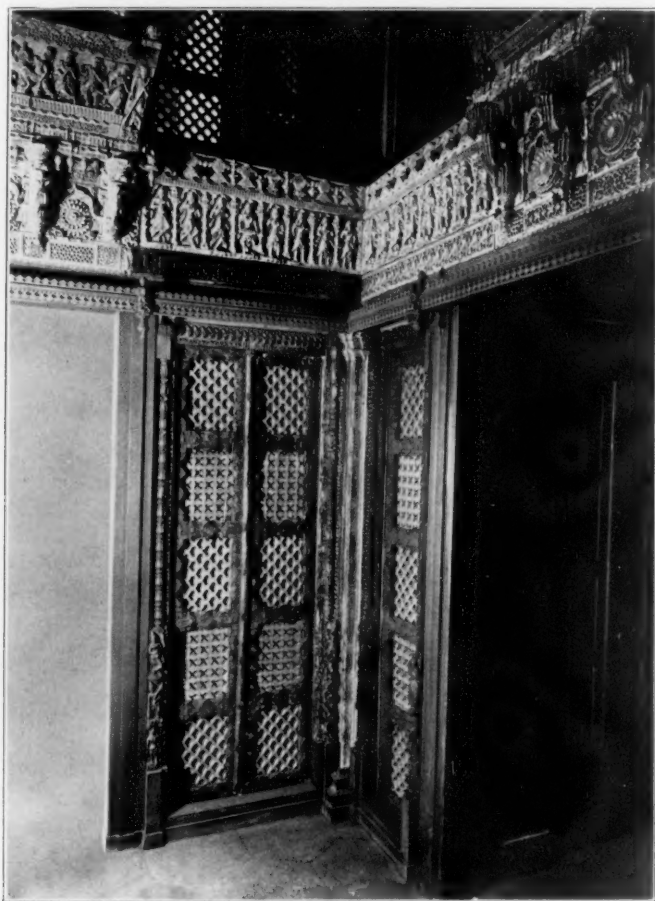
Returning to the large gallery from which the visitor entered the Indian temple room, he finds exhibited metalwork of the seventeenth, eighteenth, and nineteenth centuries, mostly lent by Lockwood de Forest, and a small collection of textiles, including representative examples of the beautiful gold-woven fabrics worn as costumes. Two very large Indian carpets in the Morgan Collection have already been mentioned; the visitor is also reminded of the beautiful silk rugs of Indian manufacture in the Altman Collection. J. B.

THE TEXTILE MANUFACTURER AND THE MUSEUM

APRIL 29-May 11, 1918, are the dates of the Sixth National Textile Exposition held at the Grand Central Palace under the

added reason for considering New York the logical city in which to meet.

The three articles that follow in this number of the BULLETIN are of especial significance in this connection. Two reveal the closeness of the affiliation that is



DETAIL FROM THE INDIAN TEMPLE INTERIOR

auspices of the Textile Exhibitors' Association, Inc. New York was chosen as the logical city in which to hold this national exhibition because it is the distributing center for domestic and export business. Those visiting manufacturers who come to the Museum during the fortnight of the exposition and make use of its extensive collection of textiles will, we trust, find an

possible between the manufacturer, the trade press, and the museum, an affiliation that can hardly be overemphasized in these days of opportunity for artistic fabrics made in America. These articles are The Trade Press—Its Functions, written by J. P. Rome, editor of The Decorative Furnisher, and Affiliations of the Trade Press by William Laurel Harris, contribut-

ing editor of *Good Furniture*. The third article, entitled *Ecclesiastical Vestments* in the Museum Collection and written by Miss Frances Morris of the Museum staff, while it describes a comparatively small number of textiles, suggests the value to the manufacturer of the large collection to be found in the Museum.

THE TRADE PRESS—ITS FUNCTIONS¹

NOW, to begin with, I am going to be rather severe. I am going to say that functions are primarily of two kinds, performed and unperformed; and that, regrettably, the function of the trade press in reference to the museum is, more frequently than otherwise, of the unperformed kind. This function does exist just as certainly as the museum and the trade press themselves exist, but it does not always show itself as clearly as we would like.

Let us digress a moment.

A museum is an institution that links the past with the present.

A trade is a profession, or craft, that works in a modern way on the strength of what has been done in the past.

And a trade paper is a special paper that confines itself solely to the acts and action of some particular trade with a past.

Now then, very obviously, the function of the trade press is to bring the members of its particular trade to a knowledge of the contents of the museum, so that the goods they are making may be all the better for what has gone before, or in other words, that the trade may be the heir of the ages in its own individual field.

And there you are. Yes, figuratively speaking, there you are; but in reality you have split your subject wide apart. For on the one hand you have the museum performing admirably its principal func-

tion, that of enlightening the public, and on the other hand you have the trade magazine flying grandiloquently through the course of its existence teaching the young idea how to shoot, but caring not a whit for the museum and the past behind it.

And so there you are again—still farther off than ever.

Certainly, however, the particular function of the trade press which we are considering is important and worthy. It is all very well to live and work in the present, but our aesthetic tastes just as surely should draw on the stores of the past. We are born into the world with the riches of the present at our feet, but the glories of the past we must acquire. And if the trades that produce even our humblest commodities are deficient in their knowledge of the past, what assistance do we get from them? Or if the trade papers that favor those trades are derelict in this one of their functions what help do the trades get from them?

It is a chain of assistance all along the line, and the breaking of one link is alike ruinous to everyone concerned.

Furthermore all knowledge is cumulative. If a man wishes to perfect a certain machine, say, for example, an electric engine, he does not begin a study or an examination of the many tedious steps that led up to the invention of the first machine of that type; rather does he start where the last perfecter left off and from there on continue his own work.

And quite the same is true in other fields of endeavor. The designer of fabrics must know, and does know, what was done in the past, so that he can equal, or perhaps better, these former things, in his own productions. The furniture manufacturer likewise blazes no new trail; he rightfully takes advantage of the labors of those who have preceded him and profits by their triumphs.

Here again the museum is the repository of the past; and, while it is not imperative that the trade paper be the sole proclaimer of this fact, it is generally admitted that those who consult the museum in a trade capacity are greatly influenced in so doing by the trade press.

Naturally the museum exerts its every

¹J. P. Rome, editor of *The Decorative Furnisher* and secretary of the Art in Trades Club, presented the following paper at a session of the twelfth annual convention of the American Association of Museums on May 22 last at the Museum. It was printed in the *Proceedings* of the Association and is reprinted here through the kind permission of the Secretary of the Association.

effort to educate the public and to open its riches to the world, but the appeal of the museum through the public is not nearly as great as the appeal of the museum through the trade press. For the public can but admire and praise, whereas the trade, reached through the trade press, not only praises, but produces the praised goods for everyday and continual consumption.

If the trade paper, therefore, which exists primarily as a clearing house for trade knowledge and news, can but suggest the wealth of material to be found in the museum of a character particularly suitable for trade use, then it has performed well the function under consideration. If it can influence its trade to use but even a small part of the museum material, then it has performed a function that is at once valuable to the trade and to humanity.

And there is no doubt whatever that some trade papers are performing this particular function in a most admirable manner. Did you ever stop to think where the weavers, the silversmiths, the leather-makers, the potters, the glass manufacturers, the furniture men, the metal workers, and all those other craftsmen, in the carrying out of whose crafts applied design plays such an important part, came upon their estimable shapes and patterns? Is it the result of knowledge learned at school? Is it the result of natural training? Is it the result of careful study? Look carefully at the products of any of these trades. They are chaste in character, beautiful in conception, adequate in purpose, and as you examine them in detail you become more and more puzzled at the source of the design knowledge displayed. Did each craftsman figure out each pattern and shape for himself? He did not, but some industrious trade paper, burning figurative midnight oil, discovered them at some museum, and performed its function well.

Not long ago a well-meaning "outsider," not connected with any special trade, and who didn't know his museum well, approached the editor of a trade paper for the purpose of calling his attention to "Batik, that new form of fabric printing

or dyeing now so much in fashion." "Something quite original," he said, "never done before, and a great success; therefore something that should be advocated and explained by the trade papers." It required only a few minutes to show the "outsider" that Batik had been known to the trade through the museum and through the trade papers a score of years or so before his remark. Once more the function well performed!

When Chippendale furniture was coming into a revived vogue less than a decade ago, a certain manufacturer went into a certain museum and saw therein a certain collection of Georgian furniture. "It is wonderful how quickly they have brought this collection together since the starting of the vogue," he remarked. "Yes," replied a friend who was with him and who knew, "it is wonderful, since they have had only a century and a half to do it in."

So there is a definite museum function which the trade press can, and does, perform to a certain degree. In view of the remarkable renaissance of good design and decoration that is sweeping over the country at the present time, this degree of function should increase to—let us say—the *ninth* power. And let us hope that some day it may.

AFFILIATIONS OF THE TRADE PRESS¹

THE natural affiliations of the trade paper are, of course, with the manufacturers, the producers, the designers, and the museums—and very largely with the museums, as Mr. Rome pointed out, because we all gather so much of our literary material and artistic data from the museums. The technical side of the trade paper is evidently its vital side and the one which differs from all other forms of publication. That this is a very vital side is evidenced by the

¹William Laurel Harris, contributing editor of *Good Furniture*, presented the following paper at a session of the twelfth annual convention of the American Association of Museums at the Museum on May 22 last. It was printed in the *Proceedings of the Association* and is here reprinted through the kind permission of the Secretary of the Association.

statistics which Miss Hasse gave us of the enormous number of these trade papers and the great bulk of information which they give out. Along with this technical side of the trade papers there is a human side, which is very important indeed if technical knowledge is to take root among our people. At the present moment, in the business crisis which has been brought about by the difficulties of communicating with Europe, it is peculiarly important that we all coöperate and work together for the good of the United States. The greatest difficulty in our working together is that each person is busy with his own affairs and fails to appreciate his neighbor's point of view. A museum is busy with its own affairs and the producer with his. The trade paper is, in a measure, a go-between. The museums can do an enormous amount of educational work by gathering together the human side of the artistic documents which are in their custody.

It is very important that publicity matter prepared for the trade press be formed on a different basis from that for the public press. The general purpose of matter prepared for the public press is, I suppose, to excite in the people a desire to come to the museum, and you write in a popular way of the glories of the windows or paintings or furniture to be seen.

Through the trade press you have to deal on the other hand with critical minds, with people trained to a particular point of view. It is very important that the publicity material given out to the trade press should carry conviction to the man who knows.

I have in mind a very notable example of the point I wish to make: Among the recent accessions to this museum are some very beautiful windows. The descriptions of them in the general press have been in every way satisfactory as far as the public is concerned, but when a man who makes stained glass windows comes to see them he is very much taken aback to find in them almost every pernicious practice used in making a cheap window, and he is likely to go away very much disgruntled and with the opinion that the influence of museums is bad for modern stained glass

in America. Now if the human side of those windows could have been put before the craftsman through the trade press, he would have understood them at once. The fact is that those particular windows were made after the wars of the sixteenth century were well under way and when all the industries of Europe had been put in a very precarious condition. The financial conditions of every country were shaky and there was not anywhere near the amount of money to be spent on stained glass windows that there had been thirty years before. Yet there were at that time in Europe a great number of men extraordinarily skilful as designers, men with great reputations as artists, and these men were given the task of making windows which should be cheaper and at the same time beautiful. The particular windows we are discussing are of extraordinary interest as an eminently successful solution of the problem.

Both the technical and the human sides of all the material now in our museums need to be dwelt upon and accentuated, if we are to carry conviction to the artist and the craftsman. As a painter, designer, and craftsman I feel this keenly and I hear from other artists that they wonder why certain things are in our museums. The only way to make them understand is to develop the human as well as the technical significance of these objects and to publish such information through the trade press. In this way, through the natural affiliations of the trade press with the museums, the producers, and the manufacturers, I think we can build a bridge over which we may all travel to prosperity and victory over all our problems and difficulties for the greater good of our native land.

ECCLESIASTICAL VESTMENTS IN THE MUSEUM COLLECTION

THE vesting of church dignitaries must have left little to be desired in its decorative effect in those early days when Gothic architecture with its treasures of mediaeval glass was yet unscathed by the ravages of modern warfare and when an incense-

laden atmosphere, pulsating with the prismatic glow of a thousand jeweled casements, added a mystic radiance to the rich apparel of bishops, priests, and deacons as they moved about among the cloistered arches of cathedrals performing the daily routine of their churchly functions.

From church treasuries of continental Europe, where many priceless fabrics have

H,¹ adjoining the Textile Study Room, and while many have already been described in earlier numbers of the BULLETIN, there are still others deserving special mention.

Two mitres have recently been acquired: one a splendid example of church embroidery produced during the best period of the art as it developed in Spain; and the other,



COPE, SPANISH OR ITALIAN, FIFTEENTH CENTURY

been preserved for centuries, occasional pieces drift into the American market and become available to students interested in authentic documents bearing on the subject of textile fabrics in ecclesiastical art; and of late years the Museum has been particularly fortunate in acquiring by gift and purchase a number of representative specimens that illustrate the various types of vestments employed in the different church rituals. These are now displayed in Gallery 22 on the second floor of Wing

the Greek form used in the Oriental rite.

The former mitre, from the Royal Convent of Toledo, dates from the sixteenth century, and is a beautiful example of Spanish needlework produced under the influence of the Italian Renaissance. This piece is especially interesting as having once been the property of the Cardinal Cisneros. The design, which is replete with symbolism, is based on the tree motif.

¹The vestments described in this article are marked with special labels for identification.

In front, the field is covered with scrolled branches representing the tree of life, the heads of the apostles appearing in its foliated terminals. Above is a small figure of the Virgin, while a central medallion has for its subject the Annunciation. On the reverse appears the tree of Jesse, culminating in the figure of our Lord, the crowned heads in its terminals representing the royal princes of the house of David. On this side, the central medallion frames the



MITRE, SPANISH, SIXTEENTH CENTURY

figures of Adam and Eve beside the tree of knowledge of good and evil, which is encircled by the coiling serpent.

The dome-shaped Greek mitre with its crown of crimson velvet has mounts of hand-wrought silver and a deep band of embroidery representing Christ and His disciples, the standing figures arranged in an architectural setting of columns with foliated spandrels. The work is Armenian and shows a later development of the needlecraft that in the fourteenth century produced the archaic figures represented in the omophorion, one of the most interesting pieces in the collection. This vest-

ment of the Greek ritual is an embroidered strip, resembling the orphrey of a chasuble, worn about the neck by patriarchs and bishops during the celebration of the liturgy. The Museum specimen is a signed document bearing the date 1338 of the Julian calendar and the name of the person by whom it was wrought—"Skakra, daughter of Daniel from Hannah, Syria."¹

Among the copes, which are perhaps the most impressive feature of the collection, the Barberini vestment, presented in 1911 by Walter Jennings, stands preëminent. This dates from the first half of the seventeenth century and was given to the Church of Santa Maria Maggiore at Rome by a cardinal of the Barberini family during the pontificate of Urban VIII (1623-1644). The fabric from which this cope is fashioned is a rich brocade of gold and crimson showing the armorial bee of the Barberini family, which alternates with a rising sun. The hood and orphreys are of the same material, without ornament save the arms of the cardinal, which appear on each side of the opening in front near the lower hem.

Another important piece is the sumptuous cope of Persian velvet brocade purchased in 1914, a companion piece to the vestment of the same material exhibited in the Munich Exhibit of Musulman Art in 1910.² Equally interesting are the cope and chasuble originally in the Bernheimer Collection and acquired by purchase just prior to the outbreak of the war. These are Spanish work of the sixteenth century, all of which were fully described at the time of purchase.³ A recent accession, however, and one of exceptional beauty as regards color and texture, is shown in the fifteenth-century cope of ruby velvet with hood and orphreys of velvet brocade in green and gold, woven in a pomegranate pattern; Spanish or Italian work dating from the middle of the fifteenth century. The use in ecclesiastical vestments of plain velvet combined with gold brocade as orphreys or apparels is recorded in many of the pictures by Italian masters toward the end of the fifteenth century. Take, for

¹See BULLETIN, vol. X, 1915, page 47.

²See BULLETIN, vol. IX, 1914, page 147.

³See BULLETIN, vol. X, 1915, page 47.

instance, a painting by Mansueti (about 1500) preserved in the Imperial Museum of Vienna. In this, the figure of Saint Lawrence appears vested in a dalmatic, the front and sleeves of which are of pomegranate pattern, while the side panels are of plain weave. While the copes of this period both in the Netherlands and in Italy

Akhmin. This form of dress, which as originally designed was restricted to the patrician class of ancient Rome, in time became popularized and by the fourth century had been very generally adopted by all classes. That it was still the accepted garb in the twelfth century is clearly indicated by the costumes recorded by the



DALMATIC, FLEMISH, FIFTEENTH CENTURY

have orphreys of sumptuous gold embroidery, the dalmatics, on the other hand, are much more simple.

The dalmatic, like the cope, was derived from a secular garment and in its simplest form is based on the lines of the Roman tunic with its straight sides and square sleeves, a garment introduced into Egypt in the early Christian era. Examples of this date are preserved in the tombs of

Italian Primitives, for instance in the frescoes of Giotto in the Arena Chapel at Padua, where the kneeling Virgin in the Annunciation is shown robed in a sleeveless tunic trimmed with ornamental shoulder and neck bands. In the Crucifixion, also by the same master, Christ's vestment for which the soldiers cast lots not only reflects the lines of the classic tunic, but portrays as well the salient features of the mediaeval

dalmatic shown in Fra Angelico's figure of Saint Lawrence in the Vatican. In both garments the ornamental shoulder bands extend from the neck to the hem. In ecclesiastical garments of the later centuries the ornamental cord and tassels that hang suspended from the neck and to a point midway between the throat and waist, are in reality but a variant of the shoulder bands or clavi of the earlier Roman dress. This influence of Coptic models is particularly marked in Spanish vestments, where ornamental bands almost identical in outline with those found in Egyptian tunics, survived well into the sixteenth century.¹

The position of the so-called "apparels,"² oblong panels of embroidery that appear on the front, back, and sleeves of dalmatics, is often helpful in determining the provenance of a specimen. This theory is amply supported by documents in the field of ecclesiastical art; for one has but to examine a series of representative work of the Italian, Flemish, Spanish, or German schools prior to the seventeenth century to discover the style peculiar to each country. Research along this line indicates that in Italy the dalmatic had an upper and lower "apparel"; in the Netherlands only narrow orphreys or shoulder bands extending to the hem; in Spain the embroidered panel appears only at the hem of the garment; in Germany, on the breast and between the shoulders; while in the few examples of the English type that are available for comparison there is a single orphrey in the center as in chasubles.³

The frequency with which the old masters availed themselves of the beauty of churchly fabrics as a picturesque adjunct to their compositions would indicate that vast quantities of these Spanish and Italian weaves had already reached the Netherlands early in the fifteenth century

through the extensive trade routes that led to the northern ports of the Hanseatic League. Thus the Annunciation by Van der Weyden¹ and Memling's altarpiece in the Imperial Museum at Vienna indicate that the dalmatic recently acquired by the Museum is a Flemish work dating from the second half of the fifteenth century, although the piece is reported to have originally formed part of the treasures of the Seville Cathedral. The vestment, which is of splendid green and gold pomegranate velvet, with its narrow orphreys of gold embroidery, repeats in every line the vestiture of the Angel in the Annunciation and that of the Vienna altarpiece. The gold work of the orphreys is of characteristic Flemish technique with its delicate diaper pattern in laid gold; and the figures of the saints and prophets, drawn on a much smaller scale than is usual in Italian and Spanish work, reflect the charm and refinement of the early Flemish miniatures. There are twenty of these figures in all, saints with their emblems alternating with prophets, each bearing a scroll, from which the name is worn away. They are arranged in the following order; front, left—Saint Peter (keys and book), prophet; Saint John the Evangelist (cup), prophet; Saint Andrew (cross). Right—King David prophet; Saint Paul (sword and book), prophet; Saint James the Greater (pilgrim's staff), prophet. Back, left—prophet; Saint Andrew (cross), prophet; Saint Simon (saw), prophet. Right—Saint Bartholomew (flaying knife), prophet; Saint James the Less (club), prophet; Saint Matthew (pen and book).²

Of later date is the dalmatic which, with the one just described, was shown in the Room of Recent Accessions in March. In this we have a typical Spanish vestment both in fabric and ornamentation. The body of the garment is of maroon bro-

¹ Spanish dalmatic in Spitzer Collection, vol. V, plate IX. See also the splendid sixteenth-century dalmatic (period of Philip II) from the Escorial Palace illustrated in *L'Exposition Retrospective d'Art*, 1908, plate 55.

² Technically the term apparel refers only to the oblong panels, sometimes embroidered, shown in the mediaeval alb and amice.

³ The Council of Trent (1545-1563) abolished the use of apparels.

¹ In Gallery 34, Metropolitan Museum of Art.

² A dalmatic of similar brocade with orphreys of gold embroidery and an upper "apparel" is preserved in the Cathedral of Xanten, Germany; while one of more primitive cut, but complete with orphreys, sleeve pieces, and a lower "apparel" is preserved in the collection of the Berne Historical Museum. See Braun, *Die Liturgische Gewandung*, pp. 278-279.

catelle woven with metal thread in a formal scroll pattern; the "apparels," which nearly cover the field of the skirt, are of gold plateresque embroidery in high relief combined with flat figure work.

One of the most notable of the group of dalmatics in our collection is that presented to the Museum by Sir Charles and

foundation of the garment have seen restoration. The saints portrayed in the first "apparel" are Saints Barbara and John the Baptist; on the reverse, Saint Thomas and Saint Peter; right sleeve, Saint Mary Magdalen; left, Saint Dorothy bearing a rose in her right hand. Cecil Tattersall, writing on these vestments in the Burling-



DALMATIC, SPANISH, SIXTEENTH CENTURY

Lady Waldstein in memory of David and Caroline Einstein in 1915. This originally formed one of a series of vestments formerly exhibited as a loan in the Victoria and Albert Museum and afterward distributed among three institutions—the Victoria and Albert Museum, the Fitz William Museum at Cambridge, and the Metropolitan Museum. The embroideries are doubtless of the sixteenth century, but like the velvet

ton Magazine,¹ considers them Flemish work, possibly made in Spain. Basing his calculations on the treatment of the grotesque head and the mermaid, he dates them from 1500-1520. The grotesque Moor's head, holding a suspended strap in the mouth, is typically Spanish, as are also the foliated twisted columns. A tradition attaching to this set of vestments

¹ Vol. XXIX, 1916, p. 49.

is to the effect that they were presented to the Cathedral at Burgos by Emperor Charles V. There is nothing, however, in the coat of arms that would suggest this monarch as the possible donor.

In this connection the similarity between Spanish vestments and those of German origin is of interest; a similarity that may be traced to two sources: first, the arrival in Spain toward the middle of the fifteenth century of a number of fine examples of German ecclesiastical work¹ that doubtless furnished inspiration to native needleworkers; and second, the intermarriage in the sixteenth century between the Spanish line and the house of Hapsburg. The foreign note thus established and maintained until the introduction of the Italian Renaissance style, was further accentuated in the sixteenth century by the immigration of many German craftsmen attracted by the wealth of the brilliant court of Ferdinand and Isabella. On the other hand, while the foreign Germanic influence became more or less emphasized in Spanish ecclesiastical works, the intermarriage between the reigning houses of these two countries, which resulted in improved trading facilities, naturally brought into Central Europe to a more marked degree the goods offered by the Spanish market, and thus introduced into the national life an exotic strain of luxury; a luxury that is evidenced by the sumptuous vesting of the church dignitaries portrayed in the works of the German Renaissance painters.

Among the fabrics presented by J. Pierpont Morgan are two dalmatics that illustrate a simpler type of vestment. These are of green brocatelle woven in a pattern that has a central vase form framed by a symmetrical arrangement of lenticular leaves with crowns at the points of intersection. In strong contrast to these, however, are three splendid chasubles of un-

usual beauty. One of these, which in its original form was doubtless a magnificent cope, is of rich green ferronière velvet overworked with a set pattern of graceful pomegranate motifs embroidered in gold, a type familiar in English work of the period.

Another, of sumptuous crimson velvet, also embroidered in gold, has an allover pattern of ogival scrolls in delicate outline, intersected by a conventionalized lily form almost identical with a motif that appears in the brocaded mantle of the Madonna in a work of Girolamo Romani (1525) in the National Gallery. The orphreys of this vestment are unusually splendid examples of the art in its highest development. In these the needle vies with the brush for supremacy and in the finished work emerges triumphant; the beauty of each delicate line of the design receiving added charm at the hand of the embroiderer. The luminous beauty of these miniature portraits of saints, especially that of Saint Peter, a figure beautifully composed and placed against a charming bit of summer landscape, marks the hand of a master draughtsman, as does also the exquisite foliation of the scroll with its jonquil motif and gracefully poised birds reflecting the beauty of Raphael's frescoes and arabesques from which many illuminators of manuscripts drew their inspiration. The saints represented on the front orphreys are Saint John, Saint Jerome, and Saint Sebastian; on the reverse, the Virgin and Child, Saint Peter, and Saint Andrew.

The most important embroidered vestments of this group are a chasuble, stole, and maniple, together with a chalice veil of ivory satin covered with an elaborate pattern of scrolled strapwork with details accentuated by small silver bosses such as are sometimes found in early Venetian works. Within the small medallions formed by these broken scrolls appear various animal and floral motifs—rabbits, peacocks and other birds, pomegranates, and lilies. The vertical design of the orphreys is composed of recurrent cherubs of the Della Robbia type, an urn bearing the symbolic pomegranate, wheat-heads, and conventionalized grape forms, and a

¹Of these vestments there were two groups: one, a series presented to the Cathedral at Burgos by Bishop Alonzo di Cartagena upon his return from the Council of Bâle (1431-1443), which may be the foundation upon which the tradition of the Waldstein vestments is based; and the other, a royal gift from the Emperor Frederic III to Cardinal Mendoza in 1489.

fountain combined with the symbolic pomegranate and lily motif. While the perfected technique of these pieces would suggest Italian origin, there is a certain lightness, one might almost say gaiety, in certain features of the design that is entirely foreign to Italian works; the well-fed rabbits contentedly crunching their greens, the resplendent peacock, and the joyous cherub reflect a lighter vein much more characteristic of French than Italian temperament.

The vestments that form part of the Morgan Collection will not be found with the others in Wing H; these are now in process of installation in Wing F, where they will later be available to the public.

In a brief review it has been impossible to include many of the examples which, while of minor importance, are yet worthy of mention as representative of various phases of the art; nor has place been given here to the discussion of the altar frontals, orphreys, and individual pieces of ecclesiastical embroidery, many of which have already been described in earlier numbers of the BULLETIN.

F. M.

THE COLLEGE ART ASSOCIATION OF AMERICA

THE seventh annual meeting of the College Art Association of America was held at the Metropolitan Museum on March 28-30.

The address of welcome was given by Edward Robinson. In addition to the formal sessions, a luncheon was arranged by the Trustees of the Museum on the opening day, at which the curators were present as hosts. Special visits to the Museum galleries were afterward made under their guidance. Through the kindness of their owners members of the Association were able to visit the collections of Mr. George Blumenthal, Mr. Henry C. Frick, and Senator William A. Clark, as well as Mr. Morgan's library. These opportunities were greatly appreciated by the visitors who had come from distances as great as California and New Orleans.

The influence of the war was apparent in papers dealing directly with war condi-

tions, such as Duncan Phillips' plea for the use of better art in war propaganda or Miss Maud M. Mason's description of the part played in relief. The significance of the present struggle was deeply felt throughout in the emphasis upon the need of a more idealistic view of life. One experiment in fostering a broader spirit in art education was well described by E. Raymond Bossange in his review of the work of Carnegie Institute, where the various arts are closely correlated and theory finds immediate expression in activity.

Standardization and the proper recognition of college courses in art were topics taken up at the round table discussions following the dinners at the Hotel McAlpin. The importance of holding the students up to a high grade of scholarship and the necessity for solidity of teaching were strongly urged. It was felt by some speakers that the study of modern movements in art offered special difficulties in these respects. A plan was proposed by which an examining committee might be appointed by the association to judge the work in art given in preparatory schools and to give recognition to those schools reaching a certain excellence. This committee might also aid in standardizing the college courses in art in a manner comparable to that of the classics or other college subjects.

The report from certain colleges shows a growing realization on the part of the faculty that some instruction in the fine arts should be given at least to every student working for higher degrees, but the close collaboration between the Museum and the college felt by the former to be most desirable is not easy to secure. Henry Turner Bailey gave an account of the course in appreciation offered by the Cleveland Museum to the students of Western Reserve University. The advantage of such coöperation was again emphasized by Edward W. Forbes of the Fogg Museum when he took up directly the subject of the Art Museum and the Teaching of the Fine Arts. The facts about art may be learned from reproductions, he stated, but there is an intimate familiarity that cannot be gained second

hand. The Museum should aid the public in discrimination.

Concentration upon significant aspects of the subject was advocated by Ralph Adams Cram, who defines art as the "gloss on the life of the time" and would therefore have the teaching of this subject intimately connected with that of history, literature, and the drama, in their greatest epochs. "Art is a symbol and a craft, not a science. Where the idea of beauty and symbol enters in we have art. This

we appreciate in some higher way than by our intellectual processes alone."

No tone of discouragement was apparent in the convention but rather, in view of the war and the reorganization which must follow, it was felt that the teaching of this subject must be deepened and expanded to bear its full share in building up the more rational and idealistic future civilization. "Art as a fertilizing force" might be taken as the motto of the future.

E. R. A.

RECENT ACCESSIONS

THE NEGROLI CASQUE. The Renaissance casque embossed by Philip de Negroli, best-known member of a distinguished family of Milanese armorers, was described in the present BULLETIN¹. This casque has now become the property of the Museum, and lovers of beautiful armor will be grateful to J. Pierpont Morgan for including it in his princely benefaction to the Museum. Mr. Morgan has also generously stipulated that it need not be exhibited among the other objects donated in his father's memory, but may retain its present place in the Riggs Gallery of Armor. Here it will remain as testimony of the sympathetic interest of the elder Mr. Morgan in this branch of the Museum's activity, and as a souvenir of his friendship—from boyhood days—with William H. Riggs, whose collection of armor came to the Museum during Mr. Morgan's presidency.

We may mention that the elder Mr. Morgan esteemed his Negroli casque among his most valued art treasures: he placed it near his chair in his library; he studied it long and thoughtfully; he was fond of taking it from its stand to admire its beautiful design and workmanship.

Respecting the present helmet we have noted (*op. cit.*) that it ranks with the best extant examples of the workmanship of the Negroli—which is to say that it marks the culminating point of the art of embossing in hard metal, an art the technical

difficulties of which few today are able to estimate or even appreciate. Of headpieces which are at all comparable to the present one there are but four which can be definitely ascribed to the Negroli. We recall the casque executed for the Duke of Urbino, which is now preserved in the Imperial Collection at Vienna (1532), and the three headpieces made for the Emperor Charles V, which are preserved in Madrid, and dated respectively 1533, 1539, and 1545. Of all the works of this family of preëminent artists the present casque is the richest in embossed design and the most painstaking in execution. It could, therefore, have been destined only for a very great personage indeed. The writer has, accordingly, ventured to express the belief that this casque was made for Francis I, and for the following reasons. It is known from an almost contemporary reference that the Negroli were commissioned to produce armor for the king of France—armor of which all traces have been lost. It is well known that Francis I was in many ways a greater patron of artist-armorers than even Charles V. It seems clear, also, that no artist of the importance of Philip de Negroli would have produced a more beautiful and elaborate headpiece for any one save of almost equal rank at a time when he was producing work for the Emperor. Note also the circumstance that at the time the casque was made the Negroli would naturally have been in the service of the king

¹Vol. XI, pp. 86-89.

of France; for the helmet is dated 1543. In this year Francis I was the duke of Milan where the Negrolì were established. The same year, it may be recalled, marked the last struggle of Francis I to retain Milan, for in 1544 by the Peace of Crespy his duchy was lost to the Emperor. It may be mentioned, finally, that while so important an object could not readily have passed out of the hands of the Austrian rulers, it might well have been abstracted from the crown property of France, since during the Revolution the national collections were notoriously broken up or despoiled.

B. D.

TWO INGRES PORTRAITS. The Museum has purchased, at the sale of the pictures belonging to Degas, a pair of portraits by Ingres. The sitters are M. and Mme. Leblanc. The pictures were painted in Florence in 1823. The Portrait of Madame Leblanc was exhibited in the Salon of 1834, in the Universal Exposition of 1855, and in the Ingres Exhibition at the École des Beaux-Arts in 1867. Both are engraved in *The Works of J. A. Ingres*, by A. Reveil, published in 1851. The pictures will remain in France until after the war.

B. B.

AN EARLY EIGHTEENTH-CENTURY MANTELPIECE. The impetus given to English wood carving by Grinling Gibbons in the

later years of the seventeenth century, lasted, especially in architectural decoration, through the greater part of the eighteenth. The motives were modified into more strictly classic forms, but the vigor and grace of execution were retained. This is well exemplified in the fine mantelpiece recently acquired by the Museum, and now placed in the south gallery above the main hall of Wing F.

The mantel was taken from a house in the midlands of England, and dates from about 1720-30. It was probably designed by some provincial follower of James Gibbs, as the detail used follows closely his favorite motives. The craftsman who executed the carving was undoubtedly a master, as its clean and vigorous handling proves.

The painting of a classic landscape subject, which occupies the central panel, is probably the original occupant of the space, as its general feeling would indicate. The lack of the usual crowning pediment is due to the fact that the room was low ceiled and the cornice of the mantel continued the cornice of the wall paneling.

A better example of the workmanship of the time, even on a more pretentious scale, would be hard to find, especially now that the accumulated coats of paint have been removed to bring out the sharpness and definition of the carving.

M. R. R.



CARVING FROM THE INDIAN TEMPLE INTERIOR
SEE PAGE 104



WING F, ROOM 21, ENGLISH AND AMERICAN FURNITURE
EARLY EIGHTEENTH CENTURY

NOTES

THE ELECTION OF A TRUSTEE.

At the meeting of the Board of Trustees held on Monday, April 22, Arthur Curtiss James was elected a Trustee, to fill a vacancy in the Class of 1923.

MEMBERSHIP. At recent meetings of the Trustees the following persons, having qualified for membership in their respective classes, have been elected:

FELLOW IN PERPETUITY

ARTHUR CURTISS JAMES

FELLOW FOR LIFE

EDWARD H. R. GREEN

FELLOWSHIP MEMBER

OTTO SPENGLER

SUSTAINING MEMBER

WILLIAM W. CARMAN

Sixteen persons have been elected Annual Members.

On April 22, the Fellowship in Perpetuity of the late Frank W. Kitching was transferred to Mrs. Grace Elinor Barnes

Kitching, and that of the late J. Carroll Beckwith to Alexander C. Morgan, by virtue of his office as President of the Artists' Fund Society.

THE REARRANGEMENT OF ENGLISH AND AMERICAN FURNITURE. With the exception of a few strictly European continental types, the furniture in use in this country during the seventeenth and eighteenth centuries followed so closely the contemporary styles and types of English furniture that pieces of native provenance may be exhibited side by side with English work, without any lack of harmony. Such a commingling is in many ways rather advantageous than the reverse, since, by direct comparison, the slight variations that exist are more easily appreciated, and the effect of different social or utilitarian requirements upon the development of the styles is more easily comprehended.

It was largely with this idea in mind that the rearrangement of the rooms of English and American furniture on the second floor of Wing F has been made. The period is

the basis of the separation, pieces of the same style being kept together as far as space and the necessities of arrangement permitted. Since all the exhibition space in this wing will eventually be occupied by the Morgan Collection, the present installation of English and American furniture is therefore temporary.

The sixteenth and seventeenth centuries are represented by the objects in the southernmost room, F 19. The earlier

"Grandfather's" clock and small cabinet on the north wall are very good examples of fine, late seventeenth-century marquetry—a method of ornamentation the possibilities of which were vastly increased at the period by the use of veneered rather than solid material.

The furniture of the Queen Anne style in the small paneled room to the north shows the simple designs in walnut that came into vogue at the beginning of the



WING F, ROOM 23, FURNITURE OF ADAM AND HEPPLEWHITE STYLES
EIGHTEENTH CENTURY

pieces are shown against the south wall—an exceptionally fine Elizabethan court cupboard forming the focal point of the group. The mid-century and Restoration periods are represented by the chairs on the center platform, and, in general, by the pieces against the side walls, with the late Jacobean and William and Mary examples at the northern end of the room. On the walls are examples of contemporary needlework—stump work and petit point, with two Flemish tapestries of the sixteenth and seventeenth centuries respectively. The

eighteenth century. The beautiful little marquetry writing desk is of a rather earlier date, but the "love chair" or settee on the opposite wall is a particularly fine example of the period. On the window wall is a typical example of an early Georgian mirror in the architectural manner, with an elaborate reverse scroll pediment and gilt ornaments.

Following in chronological sequence, the next room begins with examples of early Georgian chairs and a fine highboy of American origin, dating from 1725-1750.

Typical of the Chippendale style of the mid-century is the elaborately carved bed which forms the central feature of the room. At the north end of the room are the fine mahogany pieces of American provenance, acquired by the Museum from the Canfield Collection. The chairs shown illustrate the development in form from the early Georgian type of the first quarter of the century to the "ladder back" and Gothic designs of the last quarter, illustrated by the fine examples from the Cadwalader Collection. Some six or seven engravings of the period, including two of Hogarth's "Marriage à la Mode" set, have been used on the walls to illustrate the costumes and manners of the times, and a portrait attributed to Gainsborough hangs over the mantel.

The small room beyond exhibits, in general, some of the late phases of the Chippendale style, though the so-called "Irish Chippendale" side table dates probably from a few years before the middle of the century. The mahogany table under the window makes an interesting comparison with the above, showing the development of an entirely different character by the use of the "Chinese" fret motive. In this room, as in the others, are exhibited typical pieces of contemporary ceramics and plate. The examples of Bow and Chelsea shown in this room are selected from the Cadwalader Collection of English porcelains, the bulk of this very important collection now being on exhibition in the porcelain gallery in Wing H, where it may be studied to greater advantage.

During the decade from 1760 to 1770, the Brothers Adam largely revolutionized the decorative taste of the country, by the introduction of a very individual interpretation of classic forms. The cabinet makers were among the first to respond to the fashion, and the pieces shown in the next room, F 23, give an idea of what was produced, not only directly from the designs of the Adams, as was the large mahogany bookcase, but also by the craftsmen under their influence. The style known under the name of Hepplewhite, but probably the result of the combined efforts of a number of unknown craftsmen,

and largely influenced by the Adam style, is represented by a number of pieces in this room, notably the distinctive "shield-back" chairs. One of the most interesting objects here is the gilded wood girandole of an Adam-Hepplewhite design, dating from about 1785—a recently acquired piece illustrating excellently the somewhat fantastic grace of the style.

In 1783-1784, Thomas Sheraton published the first edition, in parts, of his *Cabinet Makers' and Upholsterers' Drawing Book*. The result of the work is apparent in the pieces shown in the last room of the series. The increased use of satinwood in inlay and veneer, a severity of line, and a tendency to somewhat heavy proportions are very noticeable. The examples are mostly of American provenance, drawn from the Bolles Collection given to the Museum by Mrs. Russell Sage in 1909, but exemplify very clearly the characteristics of the style which dominated England and America from about the years 1790-1800.

During the first quarter of the nineteenth century, the so-called Empire style was in vogue. The best American pieces in this style were by Duncan Phyfe, a New York cabinet maker of the period. A few specimens of his workmanship are shown in the north gallery overlooking the main hall.

DRAWINGS OF THE VENETIAN AND BOLOGNESE SCHOOLS. An exhibition of a selection of drawings of the Venetian and Bolognese Schools from the Museum collection of drawings has been arranged in Gallery 25 and will remain on view until the middle of June. The Venetian artists represented are mostly of the eighteenth century, Canaletto, Tiepolo, and Guardi being the most prominent names. There are also seventeenth-century drawings and some of the sixteenth, though these with the exception of a group by Campagnola offer no extraordinary or unusual interest: the artists are too familiar to our public to call for any comments.

The present indifference in regard to the so-called Eclectic Painters of Bologna, whose drawings are more plentiful in our

collection than those of any other school, is the excuse for the following explanatory paragraph.

Lodovico Carracci, living just as the great age of Italian painting was passing away, started an academy in Bologna in 1589 with his nephews Agostino and Annibale. Their peculiar idea was to combine in their own work all the supreme qualities of the greatest painters. A sonnet of Agostino's describes their aspiration. The painter, he says, should have the drawing of the Romans, the shadows of the Venetians, the force of Michelangelo, the natural charm of Titian, the pure style of Correggio, the symmetry of Raphael, the dignity of Tibaldi, the invention and learning of Primaticcio, and the grace of Parmigianino. This ambitious program they carried out to the satisfaction of their contemporaries and indeed of future generations up to the time of the Romantics in the last century, when their work fell into complete disfavor. In all that time the name of Annibale Carracci was held in an honor that was second only to the greatest names of the Golden Age—Leonardo, Michelangelo, Raphael, Titian, and Correggio. The influence of the Bolognese as a living force in artistic production, however, fell off in Italy itself after the careers of the greatest pupils of the Carracci—Domenichino, Guido Reni, and Albani; but their tradition in a modified and less grandiloquent form passed to the French artists who settled or studied in Rome in the second quarter of the seventeenth century, the greatest of whom was Nicolas Poussin. By them the Carracci influence was given a new impetus and it has persisted with hardly a break to our own time. The general arrangement, the proportion of figure to landscape, that one finds in so-called classical compositions of the nineteenth century, the work of Puvis de Chavannes, for instance, is an outcome through Poussin from Domenichino and Annibale Carracci.

Self-imposed theories seem to count but little in the production of art. The Bolognese failed in all the goals they announced. None of the masters they strived to copy, according to Agostino's poem, were ap-

proached except Tibaldi and Primaticcio. But still their pictures were excellent enough to hold the admiration of cultivated people for two hundred and fifty years and had the vitality to give a new direction to art. Now that they are completely out of fashion, their paintings seem to us pompous and formal; we dislike their sooty or hot brown color, and many of their subjects are distasteful. Their better drawings, however, are free from such reproaches and can still be enjoyed. The force of these artists and their mastery over academic problems cannot be denied and the sketches they produced show their attainments free from the disturbing factors prominent in their more labored work. Sometimes their drawings are spontaneous and sensitive, and these adjectives might be applied to several of the examples shown in the present exhibition.

EXHIBITION OF AMERICAN SILVER. The collection of early American silver formed by R. T. Haines Halsey is so well known to connoisseurs that any particular emphasis laid upon its interest and value must needs be superfluous. It is therefore necessary, in this brief note, only to call attention to the loan exhibition, in the east end of Gallery A 22, of a number of representative pieces selected from Mr. Halsey's collection. These three cases, taken in connection with the Clearwater Collection, lent by Judge A. T. Clearwater, which occupies the major portion of the same gallery, form an assemblage of early American plate unrivaled in the country.

The exhibits divide naturally into two groups: the work of the silversmiths of New York and vicinity, and that of the craftsmen of Boston and New England. The scarcity of works of the New York smiths renders noteworthy the present collection, in which are numbered some fifty pieces of New York origin. These range from the earlier types of mugs and tankards, through early tea-pots of Dutch inspiration, to the engraved, sophisticated English forms of the late eighteenth or early nineteenth century. Among the Boston makers are many whose names are well known to fame—for instance, John

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Cony and Paul Revere—and whose designs perhaps outrank those of their New York contemporaries in purity of line and beauty of proportion. In the adjacent Clearwater Collection, other designs from the hands of the same men may be studied.

The utensils themselves have a human interest, epitomizing as they do in their uses the daily life of our American forefathers. The church silver suggests the creed for which the early settlers gathered; the numerous porringers remind us of the needs of the then "young America"; the tea and coffee pots, sugar bowls, and creamers show forth the housewife's pride in her store; while the tankards, wine tasters, and lemon squeezers testify to the capacity of the gentlemen of the household for the cup that cheers.

The work of these early silversmiths has also another interest. It argues, undeniably, the possession by these workmen of a very nice aesthetic perception and a sensitiveness to beauty in line and mass, in color and texture, which have not always been associated with the beginnings of our country; and, further, the active and prominent part taken by those same silversmiths in civil and municipal affairs would lead us to believe that their interests and tastes were largely shared by their fellow-citizens.

It is this combination of interests, both human and aesthetic, which renders so distinguished the Halsey Collection of silver, of which the present group is representative.

COREAN POTTERY ON LOAN. John Platt has placed on loan a collection of Korean pottery of the Korai period, that is, from before 1392, to complete the already very comprehensive Museum collection. Besides some very remarkable pieces there

are a number of whites of the Chinese Ting type as well as of the porcelaneous, greenish white kind. The bringing together of so many pieces of these white varieties should be a great help in settling the difficult question which are Chinese and which Korean.

ANNUAL MEETINGS OF ART ASSOCIATIONS. During May both the American Federation of Art and the American Association of Museums hold their annual meetings; the former, on May 23 and 24 in Detroit, Michigan; the latter, on May 20-22 in Springfield, Massachusetts. Interesting, timely programs have been planned for these gatherings and an attractive variety of social features. The tentative program already published by the Federation for its ninth annual convention lays great emphasis upon the relationship between art and manufactures. Art in American Manufactures, Museums as Centers of Industrial Enterprise, The Training of Designers, and The Position and Function of the Handicrafts are among the subjects announced.

THE CHILDREN'S BULLETIN. With the March issue of *The Children's Bulletin*,¹ this offshoot of the BULLETIN entered upon its second year as a quarterly publication of the Museum. The last two issues have been devoted to an excursion into the art of the East, the December number telling a story from the Shah Namah, called Zāl and his Wonderful Friend, as an introduction to the enjoyment of Near Eastern miniatures; and the most recent number aiming to arouse interest in Japanese lacquers through the adaptation of a Japanese legend entitled *The Gift of the Moon Princess*.

¹ Price, 10 cents a number; 40 cents a year.

LIST OF ACCESSIONS AND LOANS

APRIL, 1918

CLASS	OBJECT	SOURCE
CERAMICS..... (Wing E, Room 11) (Floor II, Room 5)	Two parts of roof tiles, rouge box, and two weights, Han dynasty; three jars, two cups, drum, tablet, and two statuettes, T'ang dynasty; four figures, vase, in-	

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CLASS	OBJECT	SOURCE
	cense burner, water jar, cup, cup stand, wine jar, dish, four saucers, three bowls, two jars, two vases, wine pot, and bowl, Sung dynasty; two bowls, vase, and jar, Yuan dynasty; five bowls, double bowl, four cups, three vases, two jars, platter, bottle, jug, pen-rest, and figure, Ming dynasty; covered jar, four dishes, two cups, and a beaker, K'ang-hsi period; modern imitations: two covered cups, rouge box, two jars, seated figure, vase, and saucer—Chinese; dish, Japanese, seventeenth century.....	Purchase.
(Floor II, Room 1)	†Dish, cup and saucer, Chinese (Sino-Lowestoft), dated 1775.....	Purchase.
(Floor II, Room 7)	Two jade ornaments, Han dynasty; jade kweipic, late Ming dynasty—Chinese....	Purchase.
CRYSTALS, JADES, ETC....	*Ten bone fragments, Chinese, Chou dynasty.....	Purchase.
(Wing E, Room 8)	†Toilet accessory used in parting the hair, French, fourteenth century.....	Anonymous Gift, in memory of the late J. Pierpont Morgan.
IVORIES, ETC.....		
METALWORK.....	Bronze jar, Han dynasty; gilt-bronze figure of a lion, bronze bowl, and two bronze mirrors, Six Dynasties—Chinese....	Purchase.
(Wing E, Room 8)	†Cast iron fireback, American, about 1800.	Purchase.
(Wing E, Room 11)	†Portrait of Mrs. Margaret Richard, Swiss (Geneva), nineteenth century...	Bequest of Georgiana Emily Reynolds.
MINIATURES.....		
SCULPTURE.....	*Two stone heads of Bodhisattva, Chinese Sung dynasty.....	Purchase.
WOODWORK AND FURNITURE	†Child's folding chair, Flemish, seventeenth century.....	Gift of William E. Wheelock.
(Wing F, Room 23)	Girandole, 1785; mantel and over-mantel with painting, eighteenth century—English; *card table and a secretary, American, eighteenth century.....	Purchase.
(Wing F, Room 18)		
LOCATION	OBJECT	SOURCE
(Library)	Two tapestries, Flemish, sixteenth century	Lent by Mrs. Frederick H. Allen.
	*Screen, Japanese, seventeenth century ..	Lent by Mrs. Chauncey J. Blair.
(Wing F, Room 24)	Porcelain cup and saucer, French, last quarter of eighteenth century.....	Lent by Mrs. Albert Bullus.
(Wing H, Room 16)	Three teapots, two jugs, two bowls, and sugar bowl, lustre ware, English, early nineteenth century.....	Lent by Miss Jennie S. Dodd.
(Floor II, Room 22)	Collection of one hundred and two pieces of silver, American, late seventeenth to early nineteenth century.....	Lent by R. T. Haines Halsey.
(Wing H, Room 9)	Two brass pistols, Scottish (Highland), late eighteenth century.....	Lent by Theodore Offerman.
(Floor II, Room 5)	*Eight tomb jades and glass tongue-amulet, Han dynasty; saucer, <i>chaire</i> , and vase, Sung dynasty; gilt-bronze Buddha, figure of an animal, and two bronze mirrors, T'ang dynasty; dish and saucer, Ming dynasty; head, tomb-pillow, and a teapot, Ch'ien-lung period; jar cover, Korean, Korai period; copy of Japanese Shansui cup, modern.....	Lent by S. C. Bosch Reitz.

*Not yet placed on Exhibition. †Recent Accessions Room (Floor I, Room 6).

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

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ADMISSION

The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 10 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.